

MAHLER

SYMPHONY No. 8

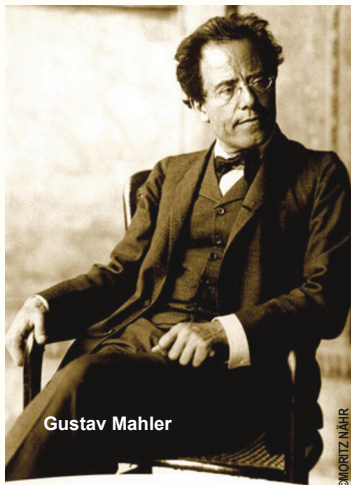


Fresh!



UTAH SYMPHONY
THIERRY FISCHER

MORMON TABERNACLE CHOIR



Mahler's Eighth Symphony—written for a large orchestra, several soloists, and such extensive choral forces as to have earned itself the nickname “Symphony of a Thousand”—was, like most of this composer's music, the product of a furiously busy holiday. He completed the draft of the enormous work between June and August of 1906 at his summer home in Maiernigg, in Carinthia, and wrote to the conductor Willem Mengelberg: “It is the biggest thing I have done so far. Imagine that the universe begins to vibrate and to sound. These are no longer human voices but planets and sun rotating.”

Human voices, if not planets and sun rotating, had been there in his Second, Third, and Fourth symphonies, all completed during the last decade of the old century. But in those works, as in Beethoven's Ninth, the singing had been only part of the matter: conclusive in the Second Symphony (with its choral Resurrection finale) and the Fourth (with its soprano-child's vision of Paradise), discovered and surpassed in the Third (with its song and angel chorus before the adagio ending). The Eighth Symphony is different—and different from any other symphony until Stravinsky's Symphony of Psalms—in that the singing goes all the way through. Symphony meets oratorio. Symphony even, in the second part, meets opera. Mahler was one of the great opera conductors; at the time he was completing this work, in 1907, he was

also coming to the end of a decade at the head of the court opera in Vienna. Yet he had abandoned, in his early twenties, the idea of writing an opera of his own. His symphonies would be his dramas, with a single character: himself. The Eighth Symphony, even though it has named characters in its second part, still forces on us one overpowering personality. Or else it seems a massive conventicle of all humanity—a ceremonial destined, by virtue as much of substance as of scale, to create its own high occasion.

The first performance took place in Munich on September 12, 1910, with Mahler conducting, and with, indeed, around a thousand people taking part: a hundred and fifty in the orchestra, five hundred in the adult choirs, three hundred and fifty boys. (Among the thousand was the great-grandmother of the Utah Symphony's Principal Librarian, Clovis Lark. Her teenage daughter, Clovis's future grandmother, attended the dress rehearsal and remembered the composer becoming angry with the chorus for shifting about, saying that if he could stand still through the piece, so could they.) The soloists included two singers Mahler had nurtured in his Vienna company, the soprano Gertrude Förstel and bass Richard Mayr, as well as Otilie Metzger-Lattermann, the leading Erda of the period. Facing them in the vast Neue Musik Festhalle (now a transport museum) was an audience that outnumbered the performers by more than three to one, and that also included some distinguished individuals. Richard Strauss and Camille Saint-Saëns were there, along with the young Alban Berg and Anton Webern. Thomas Mann, also present, immediately wrote Mahler a note describing his as "the most serious and sacred artistic will of the age."

Since finishing the score, Mahler had gone on to write *Das Lied von der Erde* and his Ninth Symphony, and to begin his Tenth. But the Eighth was the last work he heard: less than nine months after the performance he was dead.

PART ONE: HYMNUS: VENI, CREATOR SPIRITUS

In the beginning was the Word. After just a low pedal and a chord on the organ immediately affirming the symphony's key of E-flat, the choir—voices alone, without instrumental doubling—comes in with the opening line of the old Latin hymn to the Holy Ghost: *Veni, Creator Spiritus* (Come, Creator Spirit). Mahler had converted to Roman Catholicism in 1897, but only out of necessity, in order to become head of the Viennese opera. His understanding of the hymn was not so much religious as psychological; it voiced a plea for a creative empowerment that would come not from some divine source but from the profoundly human.

As Mahler was to recall, looking back to the period of the symphony's composition: "The *Spiritus* Creator took hold of me and shook me and drove me on." And the driving is there in the music: in the size and the pace (the marking is *Allegro impetuoso*) and in the way the opening summons provides the basic motifs and the rhythm (a weighty pulse ricocheting through different meters) for the entire movement—or "part," to use the term



Mahler justly preferred for sections on an unprecedented scale. These first few measures are indicative, too, in their use of space, for choir and organ are bound to sound from different parts of the building, and the brass, rushing in with a fanfare, from yet another. Soon, recognizing difference of position as an opportunity for dialogue, the choir splits into two groups that echo one another or go their own ways. These remain so throughout the rest of the work.

In adapting the stanzas of the hymn to a continuous form, Mahler often repeats the initial invocation, or just the word “Veni,” almost to the extent that the part’s very beginning becomes its principal subject, with a secondary theme introduced in D-flat when the seven soloists enter, at the words “Imple superna gratia.” After the choir has reintroduced the “Veni” theme, and brought everyone together on an E-flat chord, a short interlude ensues, with shrill high woodwinds and later a tolling bell. The music is calm and bare for a moment, with little more than voices and a solo violin, but gradually it recovers some strength and seems to be headed for E-flat again. However, at this point, the orchestra goes off on another tangent, treating the “Veni” theme with exuberant irony. Confidence is restored by the solo bass, joined by his companions in a passage of love music, inimitably Mahlerian, the movement’s still center. At the orchestra’s reminder, the music moves forward again in a long and vigorous double fugue that involves everyone, including, for the first time, the boy choir. Serenity is reached in great waves, and the end seems in sight. But no: the great symphony picks up speed once more in remembering its origins, to arrive at a conclusive “Gloria,” with separately placed trumpets and trombones joining in the apotheosis of the principal ideas.

Some kind of collision is going on through this part of the work: of hymn with sonata, of circling verses with constant onward motion, of words with music, of an unvarying pattern of syllables with a rhythmic turmoil, of a prayer that is simultaneously an answer, receiving its response in the sheer power and insistence of its demand.

PART TWO: FINAL SCENE FROM GOETHE'S *FAUST PART II*

Out of the prayer, then, comes another answer, in a vision out of Goethe's *Faust*. That work had been one of the great Romantic handbooks, the subject of operas by Spohr, Gounod, and Boito, of concert dramas by Berlioz and Schumann, of a symphony by Liszt, and of songs, choruses, and character pieces by innumerable others. But the story of the human thirst for knowledge, even to dare damnation, is not what concerned Mahler. He took his text from the finale to the second play, where the action has passed from earth to heaven, and what is shown is the saving power of love. Love, the gift most wished for in the first part of the symphony, is in the second part displayed in operation. As Mahler wrote in a letter to his wife—and in a sentence that emulates his music as it moves in one great span through parenthesis and sidelight to its goal—"That which draws us by its mystic force, what every created thing, perhaps even the very stones, feels with absolute certainty as the center of its being, what Goethe here—again employing an image—calls the eternal feminine—that is to say, the resting-place, the goal, in opposition to the striving and struggling towards the goal (the eternal masculine)—you are quite right in calling the force of love."

Striving and struggling, the "Veni, Creator Spiritus" was the eternal masculine: vocal, dynamic. The second part of the symphony begins in E-flat minor and in slow march time, by contrast with the changing meters of the first part. For a long while, the music features only instruments, exchanging variants of a single theme that derives from the first part and that will pervade pretty much the entire phantasmagoric hour of this second. The concourse of instruments ventures into strange territories of color, and becomes stranger still when the men of the choir enter, almost whispering. Here Mahler includes a stage direction: "Mountain gorges, forest, crag, wilderness. Holy anchorites, across the mountainsides, resting in caves." The feeling of great space is, indeed, there in the music, as much as in the first part, with orchestral groups chiming in across gulfs of sound, position or register: solo woodwinds, pizzicato low strings, and tremulant, expectant violins at the start, for instance. A turn to the major brings on the first soloist, the baritone as the Pater Ecstaticus, his ecstasy being that of love, followed by the bass as

Pater Profundis, back in the minor and singing rather of oppression and difficulty. The eternal feminine is—in the vocal texture as much as in what is sung—still awaited.

Moving forward on the principal theme, the orchestra duly introduces women's voices as a choir of angels, "soaring in the higher atmosphere, carrying Faust's soul," to quote another direction Mahler inserts, and quickly joined by another choir, of holy boys, "encircling the highest peak." Love's victory is proclaimed. But this is not the end, for in the time of music, of heaven, and of the eternal feminine, victory is not so much conquest as celebration, not triumph but joy, not a moment but perpetual. Heaven's sound, in the scherzando episode that develops, is as it was in Mahler's Third and Fourth symphonies: bright, the voices female or juvenile. There is a contrasting passage with solo viola and violin, and a contralto picking up the love theme from the first part, before the tinsel of heaven is revisited. There we find Doctor Marianus, "in the highest, purest cell," who sees the Virgin Mary and rapturously calls on her to reveal herself. Harps and harmonium accompany a slow string melody that moves the music towards its climax and its close.

The final section opens with the choir in the calm of full assurance. Una Poenitentium—a penitent, once Gretchen, the sweetheart Faust abandoned—sings to God with twenty other sopranos as contrite souls. Her prayer is grandly prolonged and amplified by three women who, in successive arias and then in a trio, witness to the events of Jesus's life and death: Magna Peccatrix (soprano), Mulier Samaritana (contralto), and Maria Aegyptiaca (contralto). Una Poenitentium then returns, in a brilliant orchestration with mandolin, celesta, and harps, to complete the plea for Faust's soul. After an interlude from the holy boys, she sings again, and is rewarded by the voice of the Virgin, the Mater Gloriosa (soprano), at whose entry the music achieves its long-destined plateau of E-flat major. Now that the Mother of God is present, Doctor Marianus takes up his prayer, which is joined by the choirs. His words "Blicket auf!" (Look up!) are repeated again and again by voices and instruments. Finally, there is the "mystic chorus," beginning at a pianissimo, "like a sigh," to rise to emphatic fortissimo, in a roar of E-flat that, as it echoes on into an orchestral postlude, reflects and exceeds the close of the first part.

—Paul Griffiths

M **GUSTAV**
M **aintier**
 SYMPHONY N^o 8 IN E-FLAT MAJOR
 "SYMPHONY OF A THOUSAND"

Erster Teil:

Hymnus: Veni, Creator Spiritus

1 Veni, Creator Spiritus
 mentes tuorum visita.

2 Imple superna gratia,
 quae tu creasti pectora.
 Qui Paraclitus diceris,
 donum Dei altissimi,
 fons vivus, ignis, caritas
 et spiritalis unctio.

[Veni, Creator,
 imple quae tu creasti pectora
 superna gratia.]

3 Infirma nostri corporis,
 virtute firmans perpeti.

4 [Tempo I (Allegro etwas hastig)]

5 Infirma nostri corporis,
 virtute firmans perpeti.
 Accende lumen sensibus,
 infunde amorem cordibus.

Part One:

Hymnus: Veni, Creator Spiritus

Come, Creator Spirit,
 visit the mind of your people.

Fill with divine grace the hearts
 that you have created.
 You who are the Paraclete,
 gift of God most high,
 living fount, fire, love
 and spiritual unction.

[Come, Creator Spirit,
 fill the hearts that you have
 created with divine grace.]

Strengthen our weak body
 with eternal power.

[Tempo I (Allegro, etwas hastig)]

Strengthen our weak body
 with eternal power.
 Light the light of our senses,
 pour love into our hearts.

6 Accende lumen sensibus,
 infunde amorem cordibus.

Hostem repellas longius
 pacemque dones protinus;
 ductore [sic] te praevio
 vitemus omne noxium.

Tu septiformis munere,
 dextrae Dei tu digitus.

Per te sciamus da Patrem
 noscamus atque Filium,
 te utriusque Spiritum
 credamus omni tempore.

Accende lumen sensibus,
 infunde amorem cordibus.

7 Veni, Creator Spiritus,
 qui Paraclitus diceris,
 donum Dei altissimi.

Da gaudiorum praemia,
 da gratiarum munera
 dissolve litis vincula,
 adstringe pacis foedera.
 Pacemque dones protinus,
 ductore te praevio
 hostem repellas,
 sic vitemus omne pessimum.

8 Gloria Patri Domino,
 Deo sit gloria, et Filio
 Natoque qui a mortuis
 surrexit, ac Paraclito,
 in saeculorum saecula.

Light the light of our senses,
 pour love into our hearts.

Drive further away the enemy and
 forthwith grant peace;
 under your guidance
 let us avoid all harm.

You are the sevenfold gift, the first
 finger of God's right hand.

Through you grant that we may
 know the Father and recognise the
 Son, you of each the Spirit
 let us believe for ever.

Light the light of our senses,
 pour love into our hearts.

Come, Creator Spirit,
 you who are the Paraclete,
 gift of God most high.

Grant the rewards of joys, grant
 the gifts of graces; loosen the
 chains of law,
 draw tighter the bonds of peace.
 Grant peace forthwith,
 under your guidance
 drive away the enemy,
 thus let us avoid all that is worst.

Glorify to be the Father Lord,
 glory be to God and to the Son,
 the one born who from the dead
 rose, and to the Paraclete
 world without end.

Zweiter Teil:
Schlusszene aus
Goethes Faust „2. Teil“

*Bergschluchten, Wald, Fels,
Einöde Heilige Anchoreten,
gebirgauf verteilt gelagert
zwischen Klüften*

3 Chor und Echo

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste, schützt.
Löwen, sie schleichen stumm-
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

4 Pater ecstasticus

(auf und abschwebend)
Ewiger Wonnebrand,
Glühendes Liebeband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich!
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern.

Part Two:
Final Scene from Goethe's
“Faust Part II”

*Mountain Gorges, Forest, Cliff,
Desert Holy Anchorites,
scattered up the mountain-side,
living in clefts of the rocks*

Chorus and Echo

Forest, that sways here,
Rocks that weigh down on it,
Roots that cling,
Trunks dense on trunks.
Wave sprays over wave,
The deepest cave shields us.
Lions that creep silently
Tame about us,
Honour the sacred place,
The holy shrine of Love.

Pater ecstasticus

(floating above and below)
Eternal burning brand,
Glowing bond of Love,
Seething pain of the breast,
Foaming joy of God.
Arrows, pierce me,
Lances, subdue me,
Maces, beat me down,
Lightning thunder through me!
That now the worthless
Be cursed for ever
Shine forth the enduring star,
Eternal Love's centre.

5 Pater profundus (tiefe Region)

Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut,
Wie strack mit eignem kräftigen Triebe
Der Stamm sich in die Lüfte trägt –
So ist es die allmächtige Liebe,
Die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund,
Und doch stürzt, liebevoll im Sausen,
Die Wasserfälle sich zum Schlund,
Berufen, gleich das Tal zu wässern:
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trag –
Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inneres mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquillt in stumpfer Sinne Schranken,
Scharf angeschlossnem Kettenschmerz:
O Gott! Beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

6 Engel (schwebend in der höheren

Atmosphäre, Faustens Unsterbliches tragend)
Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
„Wer immer strebend sich bemüht,
Den können wir erlösen.“
Und hat an ihm die Liebe gar
Von oben teigenommen,
Begegnet ihm die selige Schar
Mit herzlichem Willkommen.

Pater profundus (deep region)

As the rocky chasm at my feet
On the deep abyss weighs at rest,
As a thousand gleaming streams flow
To the terrible plunge of the flood's foam,
As with its own great strength
The trunk is born up into the air -
So is almighty Love
That forms all, preserves all.
There is about me a wild rushing,
As if forest and rocky ground shook,
And yet there rose, in lovely sound,
The waters to the abyss,
Called as it were to water the valley;
The lightning that flaming struck
To clear the atmosphere,
Took the poison and vapour in its bosom -
They are Love's messengers, they tell
What ever-creating surrounds us.
My inner being it too must charm
Where the spirit, confused, cold,
Tormented in the limits of dull senses,
Feels the sharp pain of chains.
O God! Quieten my thoughts,
Bring light to my needy heart!

Angels (hovering in the higher

atmosphere, bearing what is immortal of Faust)
Saved is the noble limb
Of the spirits' world from the wicked:
“Who ever-striving takes pains,
Him can we redeem.”
And if Love were from above
Was shared by him,
The blessed host meet him
With heartfelt welcome.

Chor seliger Knaben

(um die höchsten Gipfel kreisend)

Hände verschlinget
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belehret,
Dürft ihr vertrauen;
Den ihr verehret,
Werdet ihr schauen.

7 Die jüngeren Engel

Jene Rosen aus den Händen
Liebend-heiliger Büsserinnen
Halfen uns den Sieg gewinnen,
Uns das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wechen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satansmeister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es ist gelungen.

8 Die vollendeteren Engel

Uns bleibt ein Erdenrest
Zu tragen peinlich;
Und wär' er von Asbest,
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienuatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu scheiden.

Choir of Blessed Boys

(circling in the highest heaven)

Join your hands
Joyful in a ring,
Up and sing
Holy feelings!
Taught by God
You may trust;
The one whom you revere,
You shall see.

The Younger Angels

Those roses from the hands
Of loving holy penitents
Helped us to win victory,
To complete the holy work,
To take this soul's treasure as prize.
The evil drew back, as we strewed,
The Devil flew, when we smote.
Instead of the wonted pangs of Hell
The spirits felt the torment of Love;
The old Satan himself
Was afflicted with sharp pain.
Rejoice! We have succeeded.

The More Perfect Angels

There remains for us earthly remains
To bear with difficulty;
And were he of matter indestructible
He is not pure.
When the strong force of the Spirit
The elements
Has snatched up to itself,
No angel could part
The united double nature
Of both soul and body,
Eternal Love only
May divide them.

9 Die jüngeren Engel

Ich spür' soeben,
Nebelnd und Felsenhöh',
Ein Geisterleben
Regend sich in der Näh'.
Seliger Knaben
Seh' ich bewegte Schar.
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

Die seligen Knaben

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löst die Flocken los,
Die ihn umgeben!
Schon ist er schön und groß
Von heiligem Leben.

Doktor Marianus

*(in der höchsten,
reinlichsten Zelle)*
Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Fraun vorbei,
Schwebend nach oben.
Die Herrliche mitten
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze.

Younger Angels

I feel now
In the mist and rocky heights
A Spirit life
Dwelling near.
Of blessed boys
I see a throng.
Free from earth's pressure.
Gathered in a circle
They rejoice
In the new spring and beauty
Of the upper world.
Let him begin here
To win the fulness of life
As their companion!

The Blessed Boys

Joyfully we take
This man into the state of chrysalis;
So we receive
The angels' pledge.
Set loose the flakes of earth
That are about him!
Then he is fair and great
From holy life.

Doctor Marianus

*(in the highest,
purest cell)*
Here the view is free,
The Spirit lifted up.
There pass women
Ascending above.
The glorious one among them
In crown of stars,
The Queen of Heaven
I see in splendor.

10 Höchste Herrscherin der Welt!

Lasse mich im blauen,
 Ausgespannten Himmelszelt
 Dein Geheimnis schauen.
 Billige, was des Mannes Brust
 Ernst und zart bewegt
 Und mit heiliger Liebeslust
 Dir entgegengetragen.
 Unbezwinglich unser Mut,
 Wenn du hehr gebietest;
 Plötzlich mildert sich die Glut,
 Wie du uns befriedest.

Doctor Marianus und Chor

Jungfrau rein im schönsten Sinn,
 Mutter, Ehren würdig,
 Uns erwählte Königin,
 Göttern ebenbürtig.

11 Chor

Dir, der Unberührbaren,
 Ist es nicht benommen,
 Dass die leicht Verführbaren
 Traulich zu dir kommen.
 In die Schwachheit hingerafft,
 Sind sie schwer zu retten;
 Wer zerreißt aus eigener Kraft
 Der Gelüste Ketten?
 Wie entgleitet schnell der Fuß
 Schiefem, glattem Boden?

Chor der Büsserinnen

Du schwebst zu Höhen
 Der ewigen Reiche;
 Vernimm das Flehen,
 Du Gnadenreiche!
 Du Ohnegleiche!

Highest Lady of the world!

Let me in the blue
 Extended tract of Heaven
 See your mystery.
 Approve what in man's breast
 Grave and tender moves
 And with holy joy of Love
 Brings him to meet you.
 Unconquered our courage
 When you, sublime, command;
 Suddenly wanes anger
 If you grant us peace.

Doctor Marianus and Chorus

Virgin, pure in fairest mind,
 Mother, worthy of reverence,
 Our chosen Queen,
 Equal to God.

Chorus

To you, the immaculate,
 It is not denied
 That the easily seduced
 May come to you in consolation.
 In weakness gathered in
 They are hard to save;
 Who tears apart through his own strength
 The chains of lust?
 How quickly does the foot slide
 On the sloping, smooth ground?

Chorus of Penitents

You float up to the heights
 Of the eternal kingdom;
 Hear our pleading,
 Full of grace!
 Without peer!

12 Magna peccatrix

(St. *Lucae VII, 36*)
 Bei der Liebe, die den Füßen
 Deines gottverklärten Sohnes
 Tränen ließ zum Balsam fließen
 Trotz des Pharisäerhohnes;
 Beim Gefäße, das so reichlich
 Tropfte Wohlgeruch hernieder;
 Bei den Locken, die so weichlich
 Trockneten die heil'gen Glieder –

13 Mulier Samaritana

(St. *Joh. IV*)
 Bei dem Bronn, zu dem schon weiland
 Abram ließ die Herde führen;
 Bei dem Eimer, der dem Heiland
 Kühl die Lippe duft' berühren;
 Bei der reinen, reichen Quelle,
 Die nun dorthier sich ergießet,
 Überflüssig, ewig helle
 Rings durch alle Welten fließet –

14 Maria Aegyptiaca

(*Acta Sanctorum*)
 Bei dem hoch geweihten Orte,
 Wo den Herr man niederließ;
 Bei dem Arm, der von der Pforte
 Warnend mich zurücke stieß;
 Bei der vierzigjährigen Buße,
 Der ich treu in Wüsten blieb;
 Bei dem seligen Scheidegruß,
 Den im Sand ich niederschrieb –

Magna Peccatrix

(St. *Luke, VIII, 36*)
 By the love that at the feet
 Of your Son, enlightened by God,
 Let tears flow as balsam
 In spite of the scorn of the Pharisees;
 By the box that so richly
 Dropped down fragrance;
 By the locks that so gently
 Dried the sacred limbs –

Mulier Samaritana

(St. *John, IV*)
 By the well to which once
 Abraham led the herds;
 By the pitcher which coolly
 Touched the Saviour's lips;
 By the pure, rich source
 That now there gushes,
 Overflowing, ever clear
 Flows throughout the world –

Maria Aegyptiaca

(*Acta Sanctorum*)
 By the sacred place
 Where the Lord was laid;
 By the arm that from the entrance
 Warning pushed me back;
 By the forty-year penitence
 That I truly spent in the desert;
 By the holy words of parting
 That in the sand I wrote –

Zu drei

Die du großen Sünderinnen
Deine Nähe nicht verweigerst
Und ein büßendes Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehlte,
Dein Verzeihen angemessen!

15 Una Poenitentium

(sonst Gretchen genannt.

Sich anschmiegend)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

16 Selige Knaben

(in Kreisbewegung sich nähernd)

Er überwachst uns schon
An mächtigen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelehrt,
Er wird uns lehren.

The Three

You who do not avert your gaze
From women who have sinned
Raise into eternity
The victory gained by repentance,
Grant also this poor soul,
Who only once forgot,
Who did not know that she erred,
Your forgiveness!

Una Poenitentium

(once called Gretchen.

Approaching)

Turn, turn,
You matchless one,
Rich in glory,
Your face in grace on my happiness!
The one I early loved,
No more troubled,
Comes back.

Blessed Boys

(circling nearer)

He grows the greater
With his mighty limbs,
Will true redemption
Richly return.
We were early distanced
From the chorus of life;
Yet this man has learned,
He will teach us.

Una Poenitentium (Gretchen)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben.
So gleicht er schon der heiligen Schar:
Sieh! Wie er jedem Erdenbände
Der alten Hülle sich entrafte
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag.

Una Poenitentium (Gretchen)

By the noble choir of spirits surrounded,
The newly born scarcely knows,
He scarcely divines fresh life,
So he becomes like the holy host.
See! How he from every bond of earth
Tears aside the old veil
And from the clothing of the ether
Comes forth his first youthful strength!
Grant me to teach him,
Still blinded by the new day.

17 Mater Gloriosa

Kommt Hebe dich zu höherm Sphären!
Wenn er dich ahnet, folgt er nach.

Mater Gloriosa

Come, rise up to higher spheres!
If he is aware of you, he will follow.

Doktor Marianus

(auf dem Angesicht anbetend)

Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu seligem Geschick
Dankend umzuarten.
Werde jeder bessere Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

Doktor Marianus

(prostrate in prayer)

Look up to the redeeming sight,
All you who repent,
That tries to bring you
To a blessed fate.
That every better sense
May serve you;
Virgin, Mother, Queen,
Goddess, be gracious to us!

18 Chorus mysticum

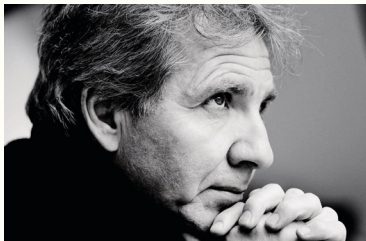
Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

Chorus Mysticum

All that passes away
Is only a likeness;
The inadequacy of earth
Here finds fulfilment;
The ineffable
Here is accomplished;
The eternal feminine
leads us up.







THIERRY FISCHER

Thierry Fischer has been Music Director of the Utah Symphony orchestra since 2009 and Principal Guest Conductor of the Seoul Philharmonic since January 2017. During his tenure in Utah he has revitalized the orchestra, and his contract was recently extended to 2022. He led the orchestra in a multi-season Haydn symphony cycle and Mahler, Beethoven and Nielsen cycles, has toured to Utah's five national parks, and forged outreach links in Haiti. In celebration of its 75th

anniversary season in 2016, the orchestra appeared at Carnegie Hall to critical acclaim and released an album of newly commissioned works by Nico Muhly, Andrew Norman, and Augusta Read Thomas on Reference Recordings®. Fischer visits Seoul at least 4 times a season, will tour internationally with the orchestra, and plays an important role in the artistic planning.

Fischer has guested with many leading orchestras, most recently the Boston, Atlanta, Cincinatti and Detroit Symphonies; Mostly Mozart Festival Orchestra (New York); London Philharmonic; BBC Symphony; Oslo Philharmonic; Bergen Philharmonic; Rotterdam Philharmonic; Maggio Musicale Firenze, Salzburg Mozarteumorchester and the Orchestre de la Suisse Romande; and in Autumn 2016, visited South America for the first time to conduct the Sao Paulo Philharmonic. In the past year or two he has also conducted the Scottish, Swedish and Munich chamber orchestras, London Sinfonietta, and Chamber Orchestra of Europe. He is committed to contemporary music and has performed and commissioned many world premieres—this season he conducts the Ensemble Intercontemporain for the first time.

Whilst serving as Principal Conductor of the BBC National Orchestra of Wales from 2006-2012 Fischer appeared every year at the BBC Proms and toured internationally. He also made many recordings, notably for Hyperion (Honegger, d'Indy, Florent Schmitt) but also Stravinsky for Signum and Orfeo. His Hyperion recording of Frank Martin's opera *Der Sturm* with the Netherlands Radio Philharmonic Orchestra and Chorus won the International Classical Music Award in 2012 (opera category). In 2014 he released a Beethoven disc with the London Philharmonic on the Aparte label.

Fischer started out as Principal Flute in Hamburg and at the Zurich Opera. His conducting career began in his 30s when he replaced an ailing colleague, subsequently directing his first few concerts with the Chamber Orchestra of Europe where he was Principal Flute under Claudio Abbado. He spent his apprentice years in Holland, and became Principal Conductor and Artistic Advisor of the Ulster Orchestra 2001-2006. He was Chief Conductor of the Nagoya Philharmonic 2008-2011, making his Suntory Hall debut in Tokyo in May 2010, and is now Honorary Guest Conductor. —*Thierry Fischer is represented by Intermusica.*

UTAH SYMPHONY

Founded in 1940, the Utah Symphony performs more than 175 concerts each season and offers all Utahns easy access to world class live musical performances of the world's greatest music in the state's top venues. Since being named the orchestra's seventh music director in 2009, Thierry Fischer has attracted leading musicians and top soloists, refreshed programming, drawn increased audiences, and galvanized community support. In addition to numerous regional and domestic tours, including the Mighty 5[®] Tour of Utah's National Parks, the Utah Symphony has embarked on seven international tours and performed at Carnegie Hall in Spring 2016 coinciding with the orchestra's 75th anniversary celebrations. The Utah Symphony has released more than 100 recordings, including the recent release of Mahler Symphony No. 1 in Fall 2015. Utah Symphony | Utah Opera, the orchestra's parent organization, reaches 450,000 residents in Utah and the Intermountain region, with educational outreach programs serving more than 155,000 students annually. In addition to performances in its home in Salt Lake City, Abravanel Hall, and concerts throughout the state of Utah, the Utah Symphony participates in Utah Opera's four annual productions at the Janet Quinney Lawson Capitol Theatre and presents the six-week Deer Valley[®] Music Festival each summer in Park City, Utah. With its many subscription, education, and outreach concerts and tours, the Utah Symphony is one of the most engaged orchestras in the nation.

For more information visit www.utahsymphony.org.

UTAH SYMPHONY

THIERRY FISCHER



Thierry Fischer

Music Director

The Maurice Abravanel
Chair, endowed by the
George S. and
Dolores Doré Eccles
Foundation

VIOLIN I

Madeline Adkins, Acting
Concertmaster, The
Jon M. & Karen
Huntsman Chair, in
honor of Wendell J. &
Belva B. Ashton
Kathryn Eberle,
Associate
Concertmaster, The
Richard K. & Shirley S.
Hemingway Chair

Ralph Matson, Associate
Concertmaster
David Park, Assistant
Concertmaster
Sara Bauman
Leonard Braus, Associate
Concertmaster
Emeritus
Jerry Chiu
LoiAnne Eyring
Paige Kossuth
Veronica Kulig
Melissa Thorley Lewis
Yuki MacQueen
Alex Martin
Hugh Palmer
Lynn Maxine Rosen
Barbara Ann Scowcroft

VIOLIN II

Claude Halter, Principal
Second
Wen Yuan Gu, Associate
Principal Second
Matthew Cowan
Joseph Evans
Kristiana Henderson
Lun Jiang
Rebekah Johnson
David Langr
Rebecca Moench
Lynnette Stewart
Julie Wunderle
Karen Wyatt

VIOLA

Brant Bayless, Principal,
The Sue & Walker
Wallace Chair
Roberta Zalkind,
Associate Principal
Elizabeth Beilman
Julie Edwards
Joel Gibbs
Carl Johansen
Scott Lewis
Christopher McKellar
Leslie Richards
Whittney Thomas

CELLO

Rainer Eudeikis, Principal,
The J. Ryan Selberg
Memorial Chair
Matthew Johnson,
Associate Principal
John Eckstein
Walter Haman
Andrew Larson
Mira Luxion
Jacob Saunders
Pegsoon Whang
Joyce Yang

BASS

David Yavornitzky,
Principal
Corbin Johnston,
Associate Principal
James Allyn
Eric Hansen
Edward Merritt
Claudia Norton
Jens Tenbroek
Thomas Zera

HARP

Louise Vickerman,
Principal
Lysa Rytting

FLUTE

Mercedes Smith,
Principal, The Val A.
Browning Chair
Lisa Byrnes, Associate
Principal
Christina Castellanos
Sally Humphreys
Caitlyn Valovick Moore

PICCOLO

Caitlyn Valovick Moore

OBOE

Robert Stephenson,
Principal
Titus Underwood, Acting
Associate Principal
Martha Kleiner
Kirstin Hoyt
Lissa Stolz

ENGLISH HORN

Lissa Stolz

CLARINET

Tad Calcara, Principal,
The Norman C. &
Barbara Lindquist
Tanner Chair, in
memory of Jean
Lindquist Pell
Erin Svoboda, Associate
Principal
Daron Bradford
Jaren Hinckley
Lee Livengood

BASS CLARINET

Lee Livengood

E-FLAT CLARINET

Erin Svoboda

BASSOON

Lori Wike, Principal, The
Edward & Barbara
Moreton Chair

Leon Chodos, Associate
Principal

Gabriel Beavers

Amanda Hales

Jennifer Rhodes

CONTRABASSOON

Leon Chodos

HORN

Edmund Rollett, Acting
Principal

Alexander Love, Acting
Associate Principal

Nathan Basinger

Ronald L. Beitel

William Bernatis

Barbara Hill

Llewellyn B. Humphreys

Stephen Proser

Kit Weber

TRUMPET

Travis Peterson, Principal
Jeff Luke*, Associate
Principal

Nathaniel Hepler

*Mark Maliniak**

Peter Margulies

Nick Norton

*Joseph Reardon**

*Kyra Sovronsky**

TROMBONE

Mark Davidson, Principal

Samuel Elliot, Acting
Associate Principal

Zachary Guiles

*Joshua Holder**

*Burt Mason**

*Bryce Mecham**

BASS TROMBONE

Graeme Mutchler

TUBA

Gary Ofenloch, Principal

TIMPANI

George Brown, Principal

PERCUSSION

Keith Carrick, Principal

Eric Hopkins

Michael Pape

KEYBOARD

Jason Hardink, Principal

Clay Christiansen

Vedrana Subotic

ORGAN

Richard Elliott

GUITAR

Colin Botts

LIBRARIANS

Clovis Lark, Principal

Maureen Conroy

*Names in italics indicate
extra performers.*

*Antiphonal Ensemble



ORLA BOYLAN, SOPRANO

In recent seasons, Irish soprano Orla Boylan has made a number of important debuts including the roles

of Guttrune in *Götterdämmerung* for Opera North and Chrysothemis in *Elektra* for West Australian Opera, as well as her house debut at Teatro alla Scala in Giorgio Batistelli's new commission *CO2*. Her thrilling performance as Senta in *Der fliegende Holländer*—where she “commands the stage with her magnificent performance” (*The Listener*)—brought her notable international success in recent seasons both on stage and in concert.

Most recent plans include Lady Billows in *Albert Herring* at The Grange Festival, *Turandot* for Opera North and conducted by Sir Richard Armstrong, Senta in *Der fliegende Holländer* for Royal Danish Opera, Copenhagen, and Richard Strauss' *Vier letzte Lieder* with RTE Symphony Orchestra, under the baton of James Feddeck.

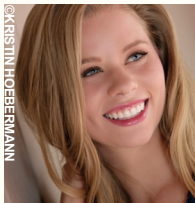
SOLOISTS



CELENA SHAFER, SOPRANO

After two summers as an apprentice at Santa Fe Opera, the career of soprano Celena Shafer was

launched to critical raves as Ismene in Mozart's *Mitridate*, *Re di Ponto*. Anne Midgette in the *New York Times* wrote, “It takes the debutante Celena Shafer, an alumna of the apprentice program here, to show how it should be done, singing the Oriental princess Ismene with flair, vocal balance and great cadenzas.” Since that breakthrough debut, Ms. Shafer has garnered acclaim for her silvery voice, fearlessly committed acting, and phenomenal technique. She spends much of her time on the concert stage and has appeared with the orchestras in New York, Chicago, Philadelphia, San Francisco, and Los Angeles with leading conductors such as Christoph von Dohnanyi, Alan Gilbert, Bernard Labadie, Robert Spano, Nicholas McGegan, Kent Nagano, Donald Runnicles, Michael Tilson Thomas, David Robertson, and Sir Andrew Davis.



©KRISTIN HOEBERMANN

AMY OWENS, SOPRANO

Coloratura soprano Amy Owens is establishing herself as a versatile performer with comedic flair, a

strong aptitude for new music, and a soaring high range. Throughout the 2016–2017 season, Ms. Owens made a series of auspicious debuts: at The Dallas Opera, performing in the Second Annual Linda and Mitch Hart Institute for Women Conductors concert; in Hong Kong, under the auspices of The Intimacy of Creativity Festival, performing the music of Bright Sheng; with the Reno Philharmonic, performing Christopher Theofanidis' Grammy-nominated choral and orchestral work *The Here and Now*; and at Carnegie Hall, performing in *Carmina Burana* with Mid-America Productions. Upcoming performances include *Carmina Burana* with the National Symphony Orchestra and the Omaha Symphony, and role debuts as Marie in *La fille du régiment* (Opera in the Heights) and Oscar in *Un ballo in maschera* (Livermore Valley Opera).



©MATS BÄCKER

CHARLOTTE HELLEKANT, MEZZO-SOPRANO

A compelling stage performer with a repertoire ranging from the baroque to contemporary

classics, Charlotte Hellekant is one of Scandinavia's leading mezzo-sopranos with a career that is equally successful on both the opera stage and concert platform.

Hellekant has made her mark on both sides of the Atlantic, notably at The Metropolitan Opera, Opéra national de Paris, and Glyndebourne Festival. Recent lyric roles include Charlotte in *Werther* with Deutsche Oper Berlin and *Carmen* with Royal Swedish Opera. In concert, Hellekant is a regular guest with many notable conductors and orchestras, including Christoph von Dohnányi at the BBC Proms, Christoph Eschenbach and NDR Sinfonieorchester, Esa-Pekka Salonen and the Philharmonia Orchestra, Mariss Jansons and the Oslo Philharmonic Orchestra, Jukka-Pekka Saraste and the Finnish Radio Symphony Orchestra, and Los Angeles Philharmonic under Gustavo Dudamel.



**TAMARA
MUMFORD,
MEZZO-SOPRANO**

Tamara Mumford has appeared in over 140 performances at The Metropolitan

Opera, including *L'Amour de Loin*, *Anna Bolena*, *Rigoletto*, *Ariadne auf Naxos*, *Il Trittico*, *Parsifal*, *Idomeneo*, *Cavalleria rusticana*, *Nixon in China*, *The Queen of Spades*, the complete Ring Cycle, *The Magic Flute*, *A Midsummer Night's Dream* and *Wozzeck*. She also appeared in productions at Opera Philadelphia, Caramoor, and the Glyndebourne Opera Festival. An active concert performer, Ms. Mumford has appeared with all the major US orchestras, in Europe with the Berlin Philharmonic and on multiple tours with Gustavo Dudamel and the Los Angeles Philharmonic Orchestra and the Simon Bolivar Orchestra, and at the Hollywood Bowl and the Ravinia, Tanglewood, Grand Teton, and Vail summer festivals. In recital she was presented in New York by the Marilyn Horne Foundation and the Metropolitan Museum of Art, and in Philadelphia by the Philadelphia Chamber Music Society.

SOLOISTS



**BARRY BANKS,
TENOR**

Barry Banks' outstanding facility in roles by Bellini, Rossini and Donizetti regularly takes him to the

world's leading opera houses.

With The Metropolitan Opera, he has partnered with Renée Fleming in Rossini's *Armida*, Natalie Dessay in *La fille du régiment* and *La sonnambula*, Olga Borodina in *L'italiana in Algeri* and Anna Netrebko in *Don Pasquale* and *L'elisir d'amore*.

In concert Barry Banks has performed Berlioz's *Grand Messe des Morts* under Sir Colin Davis with the London Symphony Orchestra, which was released to considerable acclaim on LSO Live. He sang in Britten's *War Requiem* at the Teatro alla Scala under Xian Zhang, *The Dream of Gerontius* with the Münchner Philharmoniker under Sir Andrew Davis, and Rossini's *Petite Messe Solennelle* with the Royal Philharmonic Orchestra under Daniele Gatti.



©FRANCESCO LUCIANI

MARKUS WERBA, BARITONE

Austrian baritone Markus Werba has performed at the world's finest opera houses and concert venues, including

Teatro alla Scala, Royal Opera House Covent Garden, Bayerische Staatsoper, Los Angeles Opera, Lyon Opera, Châtelet Theatre Paris, and The Metropolitan Opera, as well as for the Baden-Baden, Salzburg, Gergiev, Tanglewood, and Aspen Music Festivals. He has worked with conductors such as Claudio Abbado, Jeffrey Tate, Ivor Bolton, Kent Nagano, Riccardo Muti, James Conlon, and James Levine, among others.

Opera highlights include Beckmesser in *Die Meistersinger von Nürnberg* for the Salzburg Festival and at La Scala; Papageno in *Die Zauberflöte* for The Metropolitan Opera, the Royal Opera House, and the Wiener Staatsoper; Don Alfonso in *Così fan tutte* with the Theater an der Wien; both Marcello in *La bohème* and Harlequin in *Ariadne auf Naxos* for the Royal Opera House Covent Garden; and Roland in *Fierrabras* at the Salzburg Festival and La Scala.



©MATT CHRISTOPHER

JORDAN BISCH, BASS

A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, American

bass Jordan Bisch made his main stage debut there as the Second Knight in *Parsifal*, and has since appeared in productions of *Il barbiere di Siviglia*, *La sonnambula*, *Aida*, *Idomeneo*, and *Romeo et Juliette*. He has appeared with many important opera companies in the U.S. including the San Francisco Opera, Opera Philadelphia, Washington National Opera, Los Angeles Opera, Seattle Opera, Michigan Opera Theater, and the Florida Grand Opera.

In concert, Mr. Bisch has appeared at the Hollywood Bowl in *Aida* with Gustavo Dudamel and the Los Angeles Philharmonic, the Tanglewood Festival in a performance of Mozart's Requiem with Michael Tilson Thomas, and the Tucson Desert Song Festival as Méphistophélès in *Le damnation de Faust*. He also appears on the Los Angeles Philharmonic Orchestra's recording of Shostakovich's *Orango* (Deutsche Grammophon).

MORMON TABERNACLE CHOIR

A month after the first pioneers had arrived in the Salt Lake Valley in 1847, a church conference was held where a small group provided the music. A standing choir was organized two years later, known as the Salt Lake Tabernacle Choir. In 1893, the Choir took its first tour outside of Utah to the Chicago Columbian Exposition. Since then, the Choir has traveled extensively from Israel and Russia to Japan and Australia. The Choir sung at the inaugurations of six U.S. presidents and at North America's most prestigious outdoor music festivals. In 2015, the Choir performed at New York's Carnegie Hall and traveled to concert halls throughout Europe during the summer of 2016. Nearly 87 years ago, a new radio program began when Salt Lake City's only microphone was carried across the street to the Tabernacle and suspended above the singers so high the announcer had to stand on a ladder to reach it. *Music and the Spoken Word* has been heard on network radio ever since. Carried on 2,000 radio, television, Internet, and cable networks, the broadcast has been inducted into the National Association of Broadcasters Hall of Fame and the National Radio Hall of Fame. Nearly 200 recordings have showcased the Choir since 1910, earning a Grammy Award in 1959, three more Grammy nominations, five gold and two platinum records. The Mormon Tabernacle Choir has been widely recognized with honors including three Emmys, a Freedoms Foundation Award, Peabody Awards, and the National Medal of Arts, the nation's highest artistic recognition, awarded to the Mormon Tabernacle Choir by President George W. Bush in 2003.



**MORMON
TABERNACLE CHOIR
ARTISTIC STAFF**

Mack Wilberg
Music Director

Ryan Murphy
Associate Music
Director

Richard Elliott
Tabernacle Organist

Clay Christiansen
Tabernacle Organist

Andrew Unsworth
Tabernacle Organist

Bonnie Goodliffe
Tabernacle Organist

Linda Margetts
Tabernacle Organist

SOPRANO I

Brittany Allison
Valaura Arnold
Betsy Bailey
Ali Barton
Katie Bastian
Amber Bezzant
Natalie Blackwell
Star Brandt
Evelyn Burch
Angie Caldwell
Sherry Christensen

Lindsay Clark
Melou Cline
Meg Dawson
Margo Edwards
Jen Ericksen
Courtney Fanello
Sheila Favero
Terri Graff
Cheri Hancock
Melissa Howell
Shauna Johnson
Mary Ellen Larkin
Dorothy Larson
Maria Longhurst
Holly Marsh
Tricia Martindale
Darilyn Merrill
Jenny Nudd
Linda Olsen
Annalyn Osborn
Reta Patterson
Ann Peterson
Laurel Piccolo
Melanie Powell
Carla Pratt
Mary Ann Richards
Michele Scott
Sharon Seminario
Lisa States
Cindy Swan
Tricia Swanson
Rachel Swift
Kerynne Vance
Christie Winterton
Dani Wood

SOPRANO II

Holly Abel
Jean Applonie
Luana Au
Susan Bird
Kasey Bradbury
Janet Bradford
Ivalani Bradshaw
Rebecca Castleton
Jan Chamberlin
Rebecca Cheney
Rebecca Farnsworth
Janine Green
Catherine Hale
Tricia Hall
Jennifer Hansen
Lori Hayward
DeAnn Jenkins
Laura Larsen
Janet Mackay
Bev Marcum
Leigh Marriott
Staci Meacham
Megan Miller
Allison Mitton
Sheryl Moser
Karen Nash
Julia Nichols
Kim Parsons
Andrea Paulsen
Karen Penman
Debbie Petersen
Andrea Powell
Emily Pulham
Tammy Robinson
Sheila Sconiers
Laurie Scott

Debby Smith
Amy Staley
Lisa Strickland
Suzanne Thorup
Lauren Tuft
Leslie Walker
Christine Weiss
Angela Werner
Alaina Wilcock
Paula Williams
Gail Woodfield

ALTO I

Susan Alldredge
Joanne Andrus
Lani Arnett
Wendy Asay
Karen Barker
Teresa Barlow
Melinda Baros
Carol Bay
Suanne Bowcut
Cristi Brazão
Joan Brinton
Jamie Bunker
Amy Butler
Amanda Crabb
Teri Crockett
Bonita Cross
Marcia Davis
Dorothy Dayton
Cyndie Dial
Nina Doxey
Jana Ellsworth
Bekah Ellsworth
Carrie Farnsworth
Sylvia Fisk

ALTO I (cont'd)

Wendy Flanders
Janet Fullmer
Jill Furness
Janet Greenhalgh
Chris Harmon
Pamela Hawker
Maddy Horne
Carma Huggard
Deby Jensen
Sandey Johansen
Debbie Kraft
Jennifer Luce
Kirsten Marsh
Karen McRae
Shannyn Palmer
Melissa Pope
Nancy Pratt
Margaret Prince
Janet Rawson
Joyce Rowberry
Susan Rymer
Sonja Sperling
Ruth Stevenson
Deonn Stott
Janette Strople
Desiree Syme

ALTO II

Glenna Bradford
Jennifer Brooks
Mindy Butler
Peg Carter
Leslie Clawson
Leanna Crockett
Ruth Crosland
Susan Curtis

RaNae Dalgleish
Denise Davis
Jennifer Dotson
Jeanette Eggett
Connie Ericksen
Rachel Florence
Debbie Forbush
Kristin Gerdy
Lisa Hansen
Nancy Hansen
Emily Harestad
Leisa Higbee
Karen Hornberger
Belinda Jensen
Bethanie Johnson
Marcia Johnson
Emily Juett
Lara Kimball
Camille Kingman
DonNel Lamb
Julie Larsen
Bonnie Lee
Maria Lewis
Caroline Marriott
Lori Meldrum
Sharlene Miner
Margie Murdock
Whitney Nebeker
Marilyn Nielson
Kristen Olsen
Jeannie Perrington
Diane Prince
Eddie Purkiss
Gail Richardson
Andrea Riding
Emily Roche
Carol Salmon

Heather Smart
Anne Marie St Felix
Karen Stephens
Debbie Stevens
Barb Tew
Carolyn Tolman
Denise Westover
Melanie Wilcox
Stephanie Wood

TENOR I

Wade Abbott
Rich Adams
Dave Allen
Ryan Bell
Richard Bigler
Preston Brown
Brad Carter
Richie Clark
Ray Davis
Steven Everett
Boyd Fisher
Gerald Gibb
David Gunn
Craig Haslam
Brian Johnson
David Jones
Mark Jordan
Barry Lloyd
John Maddox
Lynn Merrill
Scott Miller
Shipleyn Munson
Jason Nelson
Laurent Neu
Danny O'Very
Rick Olsen

Walt Parker
Bradd Poffenberger
Dennis Pratt
Lewis Quinn
Kevin Scott
Chris Searle
Clark Searle
Greg Smith
Travis Stockwell
Will Thomas
Scott Thorne
Darren Turley
Josh Walker
Mike Wallgren
Niel Westover
Jeremy Williams
Rob Williams
Tim Wright

TENOR II

Cliff Bentley
Doug Blackhurst
Nate Brown
Wes Brown
David Burke
Ian Christensen
Jericho Cuison
Braden Eads
Wayne Eckman
Ben Elmer
Björn Farmer
Alma Farnsworth
Thomas Gardiner
Ray Garner
Rob Hancock
Jeremy Hawkes
Greg Hess

Lono Ikuwa
David Leavitt
Rourke Mace
Darren Major
Gregory Marsh
Randy Marshall
Randall Maxfield
Ed McCracken
Matt Meyer
Gary Miner
Doug Myler
Ryan Omer
Dave Petersen
Lorenzo Pope
Brad Rickards
Ron Ruske
John Sasine
James Shumway
Dale Simper
Ryan Snarr
Jon Soules
Mark Sowa
Peter Tang
Dan Taylor
Roland Tietjen
Kyle Vincent
Todd Wentz
Dan White
Earl Whitmore
David Wise
Rob Wood
Scott Wood
Michael Young

BARITONE

John Abercrombie
Petey Aldous
Art Allen
Devin Asay
John Barrow
David Belt
Bruce Bunderson
Matt Dame
Rick Decker
Steve Devenport
David Gardner
George Garwood Jr.
Kevin Gunnell
Charles Hamilton
Brian Harker
Brody Hart
Tyler Holzer
Eric Huntsman
Sione Ika
Randy Jensen
Jeff Larson
Alex Lindstrom
David Longhurst
Cary Malmrose
Trevor Manning
Bill McDougal
Chris Metzger
Layne Miller
Brigham Morgan
Glen Morrell
John Mueller
Arthur Newell
Alan Niederhauser
David Oswald
Brian Park
Ben Peterson

Jon Rhees
Bruce Rigby
Eric Schetselaar
Don Seamons
Paul Shafer
Bob Stevens
David Stevenson
Preston Tenney
Spencer Willis
Brad Winn
Ryan Withers
Kevin Wolford

BASS

Lyle Archibald
Ben Ashby
Ryan Bateman
Evan Black
Ben Blauer
Thomas Chock
Stan Clark
Aaron Dalton
Craig Decker
Dave Fischer
David Fjeldsted
Dennis Flynn
Doug Furness
Rob Gerlach
Jonathan Gochberg
Rick Graham
Jared Haines
Joe Haynie
Quinn Heiner
Josh Hendryx
John Hopkins
ArtHovley
LukeHoward

Grant Jex
Marshall Johnson
Siopie Kinikini
Dave Lawrence
Don Love
Paul McGuire
Lyman Moulton III
Amram Musungu
John Nebeker
Joseph Ogden
Fred Owens
Ryan Pitt
Farrell Poll
Dirk Porter
Craig Russell
Greg Sagers
Scott Schroeder
Wayne Scott
Lance Smith
Blaine Stewart
Tyler Stoehr
Wayne VanTassell
Bob Walker
Darren Watts
Steve Weed
Bret Wheadon
Evan Whitaker
Keith Willmore
Andrew Wright
Nathan K Wright



THE CHORISTERS OF THE MADELEINE CHOIR SCHOOL

Located in downtown Salt Lake City, The Madeleine Choir School is a mission of The Cathedral of the Madeleine, serving young people in Pre-Kindergarten through Grade Eight. Modeled after the historic cathedral schools in Europe, the Choir School offers a rigorous academic program in the humanities, mathematics and sciences, and the arts, as well as strong character formation. It provides every student an exceptional music education, including two years of violin study, music theory and history and intensive vocal training. The choristers assist with the worship life of the Cathedral and participate in The Choir of the Cathedral of the Madeleine's Annual Concert Series, performing over 9,000 hours of service annually. In addition, the choristers perform regularly with local arts organizations, including the Utah Symphony, Utah Opera, Ballet West, Utah Chamber Artists, The Mormon Tabernacle Choir, Helena Symphony, and the San Francisco Opera. They have five CD recordings available. Performance tours are an integral part of every student's experience at the Choir School. Past tours have encompassed performances in Rome, Florence, Madrid, Sevilla, Prague, Berlin, Leipzig, Munich, and Vienna—including St. Peter's Basilica, and Notre Dame de Paris.

Please visit www.utmcs.org for more information on admissions and concert dates.



©MICHAEL SHOENFELD

MELANIE MALINKA,
DIRECTOR OF MUSIC

Liam Alfred
Airam Alvarez-
Marmolejo
Chloe Barrett
Alexandra Burnett
Chance Cannon
Christopher Cordova
James Corroon
Katherine Dailey
Penelope Dalton
Diego Delgado-Rojas
Sofi Denton
Emma Diazmontes
Stephen Grant

Max Gross
Jack Halbersleben
Oliver Haley
Jacob Hickey
Sophia Hickey
Madeline Jones
Clare Keeler
Madeleine Klement
Olivia Leonard
Meghan Lester
Sophia Loose
Zachary Loose
Claire Sophie
Malinka-Thompson
Jonas Malinka-
Thompson
Roma Jane Maloney

Thomas Morelli
Gillian Mozdy
Elliott Mumm
Ian Murphy
Mara Murphy
Reyna Murphy
Hannah Nordhoff
Hannah Ohman
Nicholas Payne
Mimi Pendergrast
Henry Poppe
Sophia Purcell
Alvin Reed
Ruben Reed
Will Schulte
William Selfridge
Claire Sparano

Allison Sweny
Kathryn Vargas
Anthony Villanueva
Gretchen Walsh
Zosia Weglarz
Alex Yannelli



THE
MADELEINE
CHOIR SCHOOL
ESTABLISHED 1956

Recorded Live: February 19 and 20, 2016
at the Salt Lake Tabernacle in Salt Lake City, Utah

Special thanks to the *O.C. Tanner Gift of Music* for the 2016 concert from which this recording was made. The O.C. Tanner Gift of Music was created over 30 years ago through the combined vision of Obert C. Tanner and Gordon B. Hinckley to share performances of the Mormon Tabernacle Choir and Utah Symphony as a gift to the community.

O.C. TANNER GIFT OF MUSIC COMMITTEE
PRESIDENT HENRY B. EYRING, CHAIRMAN

MORMON TABERNACLE CHOIR OFFICERS

RON JARRETT, PRESIDENT
RON GUNNELL, ASSISTANT TO THE PRESIDENT
JON ROWBERRY, ASSISTANT TO THE PRESIDENT
SCOTT BARRICK, GENERAL MANAGER
BARRY ANDERSON, ADMINISTRATIVE MANAGER

UTAH SYMPHONY | UTAH OPERA OFFICERS

PATRICIA A. RICHARDS, INTERIM PRESIDENT & CEO
DAVID GREEN, SENIOR VICE PRESIDENT & COO
DAVID A. PETERSEN, BOARD OF TRUSTEES CHAIR

The Utah Symphony is grateful to the following donors whose support made this recording possible:

75th Anniversary Signature Sponsor

GEORGE S. AND DOLORES DORÉ ECCLES
F O U N D A T I O N

75th Anniversary Mahler Cycle Sponsor

Kem and Carolyn Gardner

Recording Sponsor

Jack Wheatley

Reference Recordings® gives special thanks to
Music Director Thierry Fischer for entrusting our label with this project, and to
Jeff Counts, Anthony Tolokan and Jon Miles for their outstanding help and communication.

Design by Bill Roarty and JoAnn Nunes. Title Lettering by Brandon Jameson.

Technical Recording Notes & Credits

If recording Gustav Mahler's Symphony No. 8 was not already a once in a lifetime event, doing so with the Utah Symphony orchestra and the Mormon Tabernacle Choir at the historic Salt Lake Tabernacle in Salt Lake City certainly was.

Balancing and keeping the perspective of Mahler's vast and ingenious score, utilizing forces from the smallest chamber music settings to grandiose choral scenes with antiphonal brass, truly presented a unique challenge for the recording. The Salt Lake Tabernacle however provided an ideally suited acoustic environment for this endeavour.

As is the case for a lot of our orchestral recordings, we selected five DPA 4006 microphones as our main pick up, and as usual, the project was recorded and post produced on a Pyramix workstation.

We feel honored and grateful to have been part of this project. We hope you will enjoy listening to this recording as much as we enjoyed making it!

— **Dirk Sobotka**, Recording Producer
John Newton, Recording Engineer
Mark Donahue, Mixing and Mastering

For more than 40 years, Soundmirror has been the first choice recording and post-production company for orchestras, choral groups, opera companies, solo artists, and record labels. Soundmirror's recordings have received over 90 GRAMMY® nominations and awards as well as special commendations from prestigious publications.

For more information, visit www.soundmirror.com.

Mahler

GUSTAV

II II

SYMPHONY No 8 IN E-FLAT MAJOR

“SYMPHONY
OF A THOUSAND”

I. HYMNUS: VENI, CREATOR SPIRITUS

II. FINAL SCENE FROM 'FAUST'

UTAH SYMPHONY

MORMON TABERNACLE CHOIR

CHORISTERS OF
THE MADELEINE CHOIR SCHOOL

THIERRY FISCHER

CONDUCTOR

ORLA BOYLAN
SOPRANO

CELENA SHAFER
SOPRANO

AMY OWENS
SOPRANO

CHARLOTTE HELLEKANT
MEZZO SOPRANO

TAMARA MUMFORD
MEZZO SOPRANO

BARRY BANKS
TENOR

MARKUS WERBA
BARITONE

JORDAN BISCH
BASS